DESIGN SENSE®

A MARKETING PUBLICATION OF LIPPINCOTT & MARGULIES INC. NUMBER 29

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Shoppers have many types of store preferences: They have, for instance, a preconceived impression of what it is like to shop in one kind of store, such as a department store, as compared with a specialty or variety store. They also have a definite impression of one individual store as compared with another. The marketing man must be aware of the individual store image and the store type image.

DESIGN SENSE 29

How does the store type image affect the marketing man?

It has a substantial influence upon the distribution pattern, effectiveness of promotion and sales pattern for any and every consumer product. The way a woman shopper, for instance, views a particular type of retail outlet, will unquestionably rub off upon the products she sees or buys there.

Yet despite this great influence of the retail outlet image in the shopper's mind upon the manufacturer's sales and upon the retailer's own success, there are today still many merchandisers who have not learned how to communicate effectively with their public.

To guide marketing men's evaluation of distribution outlets and retailers' re-evaluation of their own store image, we have undertaken a study designed to indicate how women shoppers regard several key types of stores or retail outlets. This story starts on page 3.

Marketing men and merchandisers alike will find that each type of retail outlet covered in this study emerges with clear characteristics and a personality pattern of its own. This over-all personality pattern will have a marked influence both upon the retail outlets within each category, and also upon the success of the products sold through those stores.

STORE TYPE IMAGE: WHERE AND WHY WOMEN SHOP

Women shoppers have definite preferences in terms of one type of store versus another. A current L&M study measures these preferences and weighs them as a guide to retailers and marketing men 3

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When the leading manufacturer of portable typewriters restyles his machine, new trends are made. Today, the keynote to successful design for typewriters is fashion-appeal, color, style for a young market 7

HOW HERITAGE HOUSE OPENS A MARKET

Can a lawn care chemical manufacturer change his sales and distribution pattern? Heritage House strives for this objective through a new nomenclature system, novel packaging concept 9

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well, that's done . . . john wants something to fix the whatsit . . . a pencil box for bobby, a cheap one, he'll loose it in a week . . . vita mins . . . chest rub . . . wasn't he nice to tell me about that new hair rinse . . . all i wanted to do was look around . . . so i'll drop in here . . . what a battle, but i saved fifty cents . . . i hope they like these three for thirty nine lima beans . . .

STORE TYPE IMAGE: HOW THE WOMEN SEE IT

• Discount centers, which were founded on the concept of providing good value, are actually not rated as outstanding on that score by women shoppers.

• In fact, women tend to rate both department stores and supermarkets higher than discount stores in their impression of good value received.

• Discount centers and variety stores are both implicitly criticized for not having "helpful sales people."

These important findings were just some of the results obtained in a recent Lippincott & Margulies, Inc. study. In order to learn more about the broad concept of store type image, L&M explored housewives' attitudes toward seven specific types of stores: department stores, supermarkets, drug stores, discount centers, service stations, hardware and variety stores. Housewives (80 each in New York, Chicago, Los Angeles) were asked to rate independently the seven store types on six scales, according to certain important characteristics. While the findings cannot be considered conclusive, they should be provocative, and should serve to stimulate the thinking of marketing men selling through these retail outlets, as well as the marketing executives of specific stores or store chains.

Any image is actually the picture people have of a particular entity. It is the perceived personality profile that is associated with this entity — whether it be a brand, a company, or a country. Marketing men are conversant with this term, since it is used to describe the emotional factors which influence consumer attitudes and purchasing behavior.

Obviously companies can influence the consumers' reactions through advertising, promotion, packaging, and many other communicative elements.

However, L&M has found that the brand or corporate image seems to operate within a broader context: the general category to which the product or company belongs. In other words, the brand image of a major soft drink operates within the broader context of the total soft drinks image. And the corporate image of a major gasoline firm operates within the broader context of an industry image of petroleum companies.

To avoid failure, the communications efforts of a soft drink, therefore, must be within the realm of believability for a soft drink product.

It would probably be unwise to claim that this soft drink brand has attributes which are beyond the consumers' product image of the soft drink category. In a similar manner, it would be inappropriate to package a low-priced brand of convenience food which sells to low-income groups as a high-prestige, expensive-looking commodity.

In order to determine how this broader context also affects the image of particular retail outlets, L&M recently conducted a study of the store type images which women shoppers may have. (See charts on pages 4 and 5.)

These are some of the highlights of the study:

1. Supermarkets and department stores received the most positive ratings. These two store types seem to have generated a more favorable image than the other five store types.
2. Supermarkets, as a store type, led in progressiveness, good values, friendly atmosphere and helpful sales people. Since it is principally in supermarkets that the woman shopper provides for the most basic needs of her family, these pleasant associations are not surprising.
3. Department stores, by contrast, were rated higher for attractive displays and also had a slightly higher score on "fun to shop at." These findings too would tend to confirm previous impressions, since supermarket shopping tends to be principally buying of essentials, while department store shopping allows broader latitudes.
4. Discount centers are scored for their unattractive displays and unconcerned sales people. In fact, discount centers did rather badly on just about every score except progressiveness. They fared only slightly better than the obviously masculine-oriented store type

of service stations in the fun-to-shop-at classification.

5. It is interesting that the concept of value (on which discount houses were founded — and which should balance the other negatives) was not that high. Indeed in this L&M study, discount stores were a weak fourth on the scale of good value.

This unexpected finding may indicate the extent to which women shoppers are influenced by a friendly atmosphere, good display and helpful sales people. After all, it should not come as a surprise to sophisticated marketing men that women derive important satisfactions from shopping, which are nearly comparable to the satisfactions men seek in their work. For women, shopping is an important part of the total job of housekeeping and family care, and therefore, it is an experience charged with emotional overtones.

6. Drug stores ranked highest after supermarkets and department stores in their over-all good impression. They did well in progressiveness, friendliness and helpfulness of sales people, but scored lower in the other categories.

7. Although considered fairly progressive and friendly, service stations were seen as being least fun to shop at. It is important to remember that this study was of women shoppers, and different results would probably have been obtained for men respondents. However, it must be acknowledged that the woman shopper is becoming ever more important to gasoline service stations.

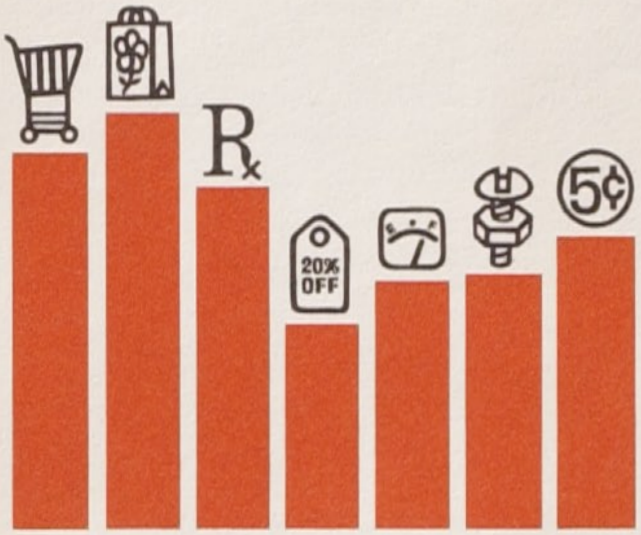
Women shoppers do recognize that the service at gasoline stations is good, and in the study rated service stations high in terms of helpful sales people.

The other negative scores for service stations, according to this study, were low value and less attractive display. The former rating is not surprising, since women generally consider it a nuisance to have to stop for gas, and do not seem to shop for price in this product category as men do. Further-

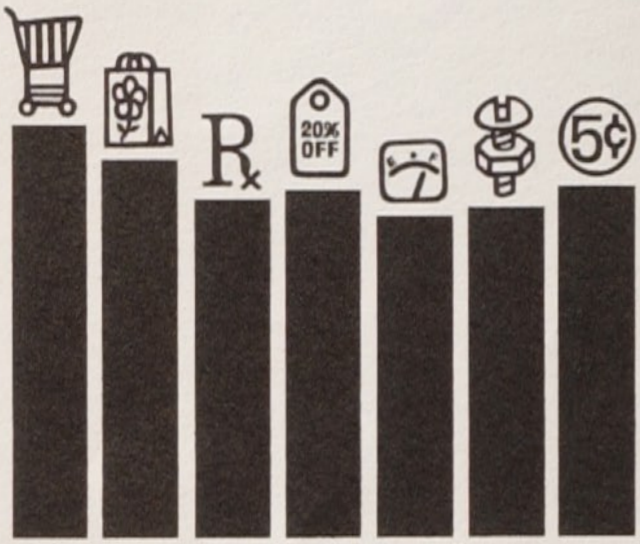
HOW WOMEN SHOPPERS INTERVIEWED BY

LIPPINCOTT & MARGULIES, INC. RATE SEVEN DIFFERENT STORE TYPES

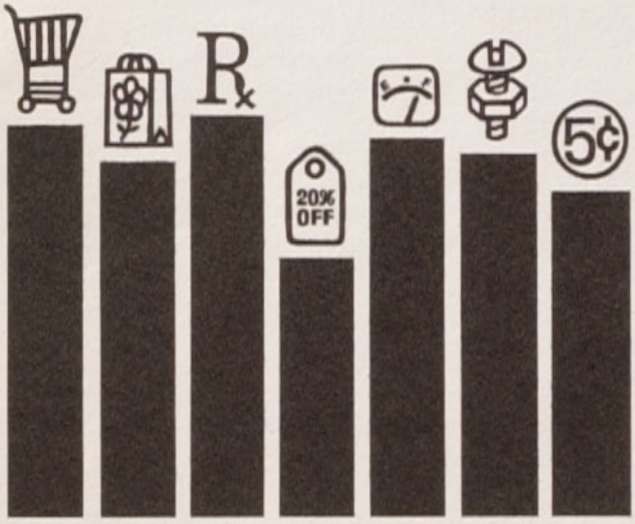
ATTRACTIVE DISPLAYS



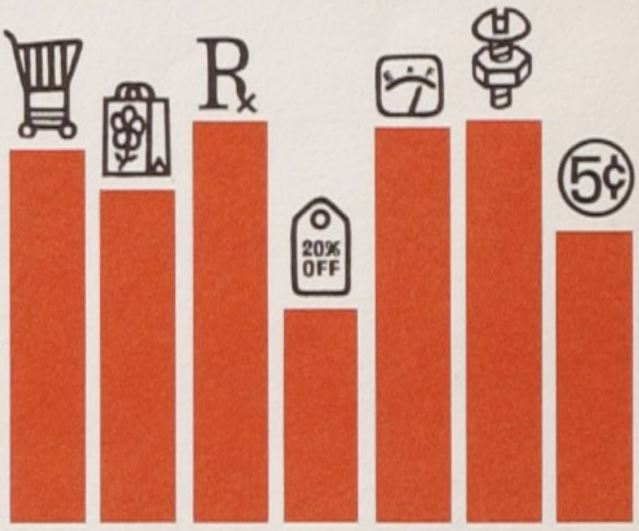
GOOD VALUES



FRIENDLY ATMOSPHERE



HELPFUL SALES PEOPLE



Rx DRUG STORES

20% OFF DISCOUNT CENTERS

SERVICE STATIONS

HARDWARE STORES

5¢ VARIETY STORES

more, since the gas is not visible once it is in the tank, its value is less apparent than that of other products.

8. Hardware stores did not score badly, although they are obviously not the woman shopper's paradise. Their most outstanding characteristic in this study was the helpfulness of sales people — a strong need for that business in the light of the lay man's (and certainly, woman's) lack of knowledge about the more technical aspects of home repair and other hardware products. Hardware stores were, however, criticized, for their poor displays.

9. Variety stores, as a category, do not seem to have a very favorable image. As a matter of fact, their best score was lower than the supermarkets' worst rating. They scored next to the lowest in friendly atmosphere and helpful sales people (only discount stores scored lower). They are seen as the least progressive of the seven store types and score in the middle on the other dimensions.

Attitudes toward store types differed widely between the three cities sampled in this study, since store image, like any other consumer attitude, grows out of consumer experience. Since it is based upon specific store experiences, the level of development of each store category in each city surveyed had an impact upon the outcome of the study.

The reaction to discount stores, for example, was comparatively positive in New York, especially on the score of good values. It was most negative in Chicago.

Los Angeles housewives were more positive than New York or Chicago housewives in their attitudes toward four other store types (supermarkets, service stations, drug stores, and variety stores).

Most agreement between cities was achieved on the subject of department stores, indicating, perhaps, that this store type plays a fairly comparable role in urban communities.

Behind the isolated findings and highlights of this study, however, lie several thought-provoking morals for merchandisers, retailers and also manufacturers whose products are sold through the retail outlets in the study.

Department stores ranked tops for good sales help (above), while discount stores (below) were criticized on that score

It becomes obvious, for example, that a department store and a variety store should have different objectives in developing their corporate image, since they must take into consideration the particular image of the store type to which they belong. Therefore, it would be unrealistic for a company owning variety stores to attempt to generate a high-prestige image. Such an image would probably be unobtainable.

However, such a company should clearly understand what is believable and what its own particular needs are. Certainly even within the same store type of image, stores — Newberry, Kresge and Woolworth — have different present company images. Each should have different objectives for its communications and marketing efforts.

As great and greater variations of image exist within the department store category, too. Compare Bergdorf Goodman, Bloomingdale's and Macy's in New York; or Bullock's and I. Magnin in Los Angeles.

Daitch Shopwell and Bohack's are both supermarket chains. But they too have very specific and different images.

Obviously, therefore, it is not sufficient to know the general image of one's store type, nor even to know the image of the particular store. Changes in neighborhoods, in competitive situations, in the changes of the dynamic marketing complex may all affect the image of a particular store and its relationship to its store type image. As the most knowledgeable management of retail operations learned some time ago, periodic reviews of the store's objectives and evaluations of its image are necessary for successful marketing planning and for effective communications. And good marketing planning and communications are essential to business success.

The marketing team: Carl Ray, Royal McBee Corp. v.p. marketing, (right), Wesley H. Beckwith, v.p., gen'l mgr., Appliance Division

HOW ROYAL PUTS FASHION INTO TYPEWRITERS

In the 'Twenties, portable typewriters were a smaller version of office typing machines. They were intended principally for traveling salesmen.

Today, the portable has come into its own as a major consumer appliance. Its market is predominantly female. And, what's more important, it is the woman who is the key influence in the decision to buy a portable, just as she influences purchase of most other major consumer appliances.

The Royal McBee Corporation, a long-time leader in typewriter sales, has become increasingly conscious of the woman's influence, and hence, the importance of styling and design in the sale of its own leading consumer product. Indeed, according to company marketing executives, the degree to which Royal has been able to understand the fickle fashion taste of the woman may very well have a decisive effect upon Royal's position within its industry during the years to come.

"Industry statistics show that in recent months one out of every three portable typewriters sold in the U.S., including both foreign and domestic makes, was a Royal," Fortune Peter Ryan, president of the Royal McBee Corporation, told stockholders in the fall of 1961.

Royal sought to preserve this edge on competition when it launched its new design program for the portable line. The firm presented this marketing and design project to Lippincott & Margulies, Inc. Spring 1961. At that time, the following conditions prevailed in the typewriter industry:

Foreign brands of typewriters, which had been a negligible factor a decade earlier, accounted for a major share of total U.S. sales by the early 1960's. Indeed, imports of foreign-made portables (including domestic brands manufactured overseas) had risen from 22,000 in 1950 to more than 500,000 in 1961.

Royal, the world's largest manufacturer of typewriters, had sold more portable units in 1961 than in any other single year in its history.

Wesley H. Beckwith, vice president and general manager of the Royal McBee Appliance Division, predicted that "industry sales of portable typewriters would rise to 1,200,000 units in 1962, an all-time record. To obtain our share of this growing market," he added, "We needed to produce a portable typewriter that was competitive in cost and yet continued to maintain the Royal leadership in design and reliability."

This then was the challenge which the new Safari portable was designed to meet. As the top of the portable line, retailing at $109.95, this new Royal portable has to fight off both foreign and domestic competition in

portable typewriters.

When Royal management gave the assignment to L&M, the Royal team (Carl Ray, vice president of marketing, Wesley H. Beckwith and Robert Edgett, corporate product planning manager) spelled out its objectives.

L&M began its project with a comparison study designed to position Royal machines in the total market. These are some of the marketing facts that guided the design program:

• Royal, which had long been a big name in the typewriter industry, had acquired a business machine image through its acquisition of McBee Keysort, and the formation of the Royal McBee Corporation. But typewriters continued to account for the bulk of Royal McBee's $106 million sales volume in 1961, with portables accounting for about 20% of total typewriter sales.

• Royal had fractionated its own portable market through its introduction of Royalite, made in Holland, and retailing at $49.95 in order to develop the low-end market in the U.S.

• At the same time, L&M found that the Smith-Corona portable, which had been redesigned several months earlier for a lighter and more airy look, was considered by consumers to be a more feminine machine. Royal's competitive product, the Futura, was thought of as engineering-oriented.

The general trend in portables at the time was still grey for color, and the predominant shape was flat and square.

In order to stand out by contrast, the new portable, according to L&M, needed a handsome, sculptured look, with a novel use of color. In the typewriter business, the appearance of the machine had been growing in importance for a number of reasons, as had the color and fashion consciousness of the public.

"Design is a tremendously important factor in the sale of portables," Carl Ray, Royal vice president in charge of marketing, told DESIGN SENSE. "Although we find that a very high percentage of consumers who come to the store — some 40% — actually ask for a 'Royal,' we know that the actual purchase of the machine is a point-of-sale decision. All the preselling we do through our advertising also stresses the styling, design, and color of the machine."

The emphasis upon style and color becomes obvious from an analysis of the total portable typewriter market. First of all, this market is young: Indeed, the primary buying motivation today is for use in senior and even junior high school. Secondly, buying interest is measurably higher among girls than boys: A study of teen-ager typewriter buying habits showed that the buying pattern or ratio was five to two in favor of the girls.

While Royal considers the machine "a homeworker for the whole family," management was quick to agree with L&M's emphasis upon youthful drama in the styling and bold modern color choices. To enhance the modern machine look of the Safari, the L&M design team devised a plastic "bezel," or keyboard mask which projects the sleek impression of an electric typewriter.

Now the considerable engineering improvements which Royal has incorporated into the new Safari line are functional without intruding upon the attractiveness of the portable. The plastic bezel, originally designed principally to enhance the appearance of the machine, actually serves to keep the keyboard dust- and dirt-free. This bezel is made of ivory-colored plastic for contrast with the four principal colors of the machine: grey, gold, blue and red.

Introduced in a four-color double-spread in the 24 August issue of *Life*, the Safari will be advertised heavily in media with teen-age and family audiences, prior to each of the three key portable sales seasons: Christmas, Graduation, and back-to-school.

Royal's new Safari portable line, introduced through advertising in fall 1962, has brighter look for appeal to today's young and predominantly female market

HERITAGE HOUSE: NEW NAME, NEW PACKAGE

How can a giant industrial chemical complex launch its first direct consumer line without assuming the multi-million dollar risks implicit in such a venture?

This is the problem that Diamond Alkali had to solve when it decided, in 1961, to form its first consumer products division.

At that time, the company had decided to enter into the garden products business in order to open up new markets to sell some of their basic chemicals used in gardening product lines. In order to minimize the risks implicit in the development of an entire new consumer line in a highly competitive, albeit expanding, industry, Diamond Alkali decided to enter the race through an established business in that line. Its choice: The Seaboard Seed Company of Philadelphia.

This firm was a small, but stable producer of seed and lawn care products in Pennsylvania, with limited regional distribution channels extending through the Midwest and concentrated principally in the Great Lakes and Northern New England region.

The team which was chosen to head up this new consumer division and project were P. Benjamin Grosscup, president of Seaboard Seed Company, and Arthur B. King, economic analyst of the Diamond Alkali Company, who became marketing director of Seaboard Seed.

Their task: To develop a successful line of grass seed and lawn care products, and market these nationally and profitably.

Their ammunition: Access to excellent raw product, manufacturing and research experience in this line, and a completely free hand to develop a marketing strategy in the new field so far

as the parent company is concerned.

Both Grosscup and King brought to this venture experience in consumer marketing and a thorough understanding of the expanding market of home and property owners whom they are planning to woo and win. They also agreed on the importance of mustering as much marketing strength and know-how into the development of their strategy as they could make available.

"I am very consumer-oriented," Ben Grosscup says. "In today's sophisticated marketing complex, you have to do everything feasible to communicate your package and its contents to the consumer. The package is certainly the last and most important step in communicating with the consumer. In this industry, it is the package which gives your product identity, meaning, uniqueness and appeal. You use the other media to attract attention to the package on the shelf."

Because of his understanding of Seaboard's challenge, Ben Grosscup discussed the marketing problems of the new product line with Lippincott & Margulies, Inc.

The assignment: Together with the Seaboard management team, L&M was charged with the responsibility of developing a complete grass seed and lawn care line, a nomenclature system for the consumer division and its products, and packaging for the new line.

Starting date for the project: April 1962.

Target date for completion: 24 September 1962, when Seaboard planned to make its announcement and new product introduction at a major trade show.

The problem of naming the new consumer products company or division and its product line was tackled by Names, Inc., with the following specifications to guide the effort:

1. The new company and product line were to be divorced from the parent company name for specific corporate reasons.
2. The new name should be broad enough to appeal to and imply a national brand, rather than the confinements implicit in the regional restrictions of the Seaboard Seed Company name.
3. The name had to be suitable as a brand name for the line of grass seed blends and the line of lawn care chemicals to be introduced under the brand initially.
4. The name also had to be sufficiently broad to serve as an umbrella for additional house and home products, such as vinyls, floor coverings, and other chemical products, which might be sold under the same brand name at some future time.

Within six weeks, Names, Inc. tried and evaluated some 40 candidate names. All tests pointed to one name solution, finally selected and approved by the third week of June: Heritage House.

At the 24 September trade show, Ben Grosscup officially announced the change of name from Seaboard Seed Company to the Heritage House

The Heritage House name and logo were chosen for the product line to connote quality and serve as possible umbrella for other future garden and home products

Brand names were chosen to allow easy recognition of product function, as compared with competitors who use fabricated names. Thus the consumer knows exactly what he is buying

Products Company, Inc.

Together with the client, the L&M marketing team decided that the grass seed line should consist ideally of four different products, and that this division was to be along functional lines — in other words, a different seed product for each of four major uses.

L&M recommended that both lines, the seed and the lawn care products, should have a similarity in packaging treatment and project a definite family relationship.

Starting from that premise, the marketing team then outlined the three basic packaging objectives for the seed blends:

1. They are all to build the Heritage House name in order to enhance the value of the brand name. Therefore, packaging would give major emphasis to the brand identification.
2. The specific name of each product must sell, by communicating immediately to the consumer whether this product was the right one for him. Therefore, product names were to be generic descriptions of the product.
3. The product line must stand apart from competition in terms of shelf recognition in such outlets as garden supply stores, hardware stores, and supermarkets, where Heritage House planned to concentrate its distribution.

The solution to this objective was found in the use of beautiful mood photography which creates a distinctive look for the line, different from everything else on the market.

The Heritage House name fitted in well with the first objective of the grass seeds blend packaging. First of all, the name itself can suggest two different meanings: (1) that Heritage House originates the product, and of course, the name as a corporate name connotes stability, tradition and reliability; (2) that it's the kind of place to which such a product should go, that is, a quality home.

The second objective was met through choice of generic or descriptive product names plus an additional descriptive copyline which accompanies the name on each package. Thus, the four products are:

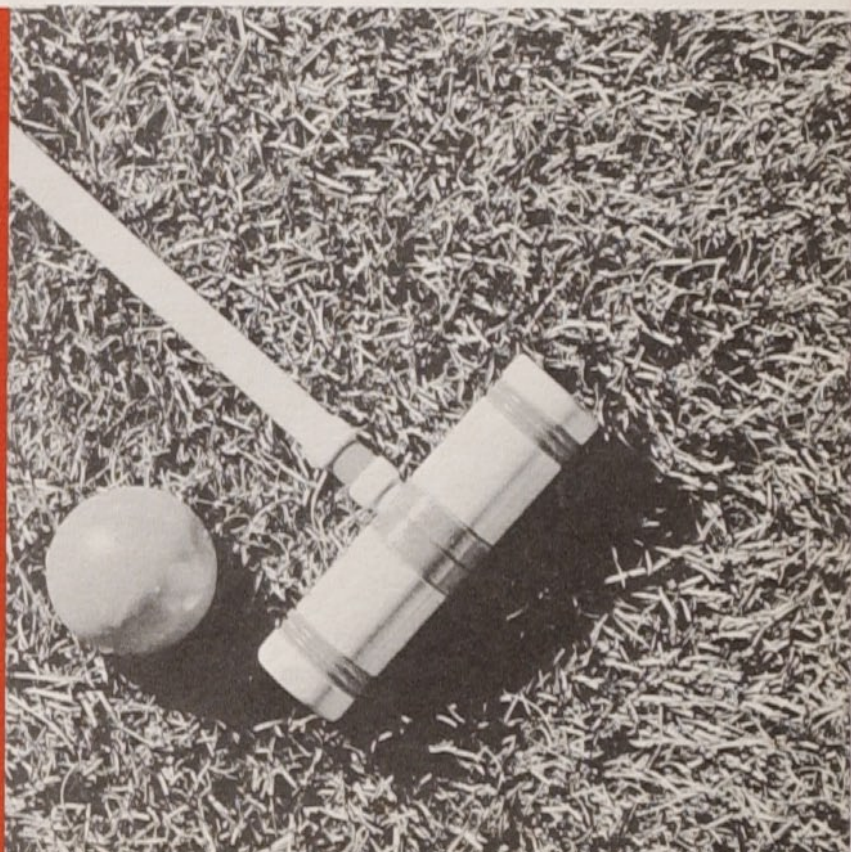
a. Deluxe Seed, "a grass seed mixture for a show place lawn"
b. Custom Seed, "a grass mixture for a superior lawn"
c. Shady Lawn, "a grass seed mixture for predominantly shady areas"
d. Sturdy Lawn, "a grass seed mixture for recreation areas"

The first two products are predominantly aesthetic; the last two, functional. Each comes in five-pound and one-pound packages, with Deluxe as the high-priced product at $7.95 for the five-pound pack; Custom and Shady, at $5.95; Sturdy, $4.95.

While the product names are explicit, the photography on the packaging is implicit or symbolic by contrast. Thus, the picture on the Deluxe Seed shows a lush green lawn, and a leather-bound book with horn-rimmed glasses, connoting the elegant leisure following a completed job. The Custom Seed shows red and yellow cut roses in a basket for more feminine appeal and

Packaging was designed to be larger and wider than current standard in this industry, to insure Heritage House products with immediate consumer recognition on the shelf

Full color photography on packaging distinguishes the Heritage House line from its competitors. Its purpose: good shelf visibility and a high-quality image too



Discussing marketing and design with L&M's account supervisor are Heritage House marketing team, P. Benjamin Grosscup Jr. (center), president; Arthur B. King, marketing director (right). The new line was launched at an early fall 1962 trade showing

an implication of the continuing care which is a familiar fact of life to the amateur horticulturist.

Shady Lawn shows a fawn nestled in a shady area, and Sturdy packaging shows a crochet mallet and red ball on a green turf.

For better shelf visibility and self-merchandising, the L&M design team also chose characteristically different package sizes from the rest of the trade, somewhat taller and wider than the usual.

The back panel of each package is used for educational copy which re-assures the purchaser that he has the right product for his purpose, and which also cross-sells the lawn care chemicals.

The lawn care line also leans heavily on the brand statement: Heritage House. While the competitors in this line tend to use fabricated names for their product, L&M again favored the use of generic descriptions for immediate clarity and recognition by the customer, and for greater emphasis upon the Heritage House name.

Thus, the Heritage House lawn care line consists of six products, each called Heritage House: Lawn Food, Weed Killer+Lawn Food; Spring Crabgrass Preventer; Three In One; Summer Crabgrass Killer; Evergreen Plant Food.

Furthermore, the packaging for the lawn care products has been color-coded to assist dealers and customers in understanding the products. Green, for example, is used for anything that nourishes the lawn or plants; red, for those products that prevent undesirable growths; blue, for grub killer.

"These products are not impulse purchase items like some grocery products are," Ben Grosscup explains. "That is why we feel it is important for our packaging to be direct in explaining the nature and use of these products. We feel convinced that L&M's designs have fulfilled all of our major product and marketing objectives."

The new Heritage House line went to market this fall, starting with a major trade debut late in September. By Spring 1963, the entire Heritage House line will be "consumer tested," as sales patterns give the final proof of the successful naming and package design effort.

If you have missed any of these issues of Design Sense, please write us with your request for past copies:

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DESIGN SENSE 22 — Advertising and Total Marketing

DESIGN SENSE 23 — The Marketing Concept Package

DESIGN SENSE 24 — The Name's the Thing

DESIGN SENSE 25 — Communication Pitfalls of Mergers
Launching a New Nescafé Package

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Centripetal Marketing
Why Ohio Oil Became Marathon

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The Johnson's Wax Story

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